



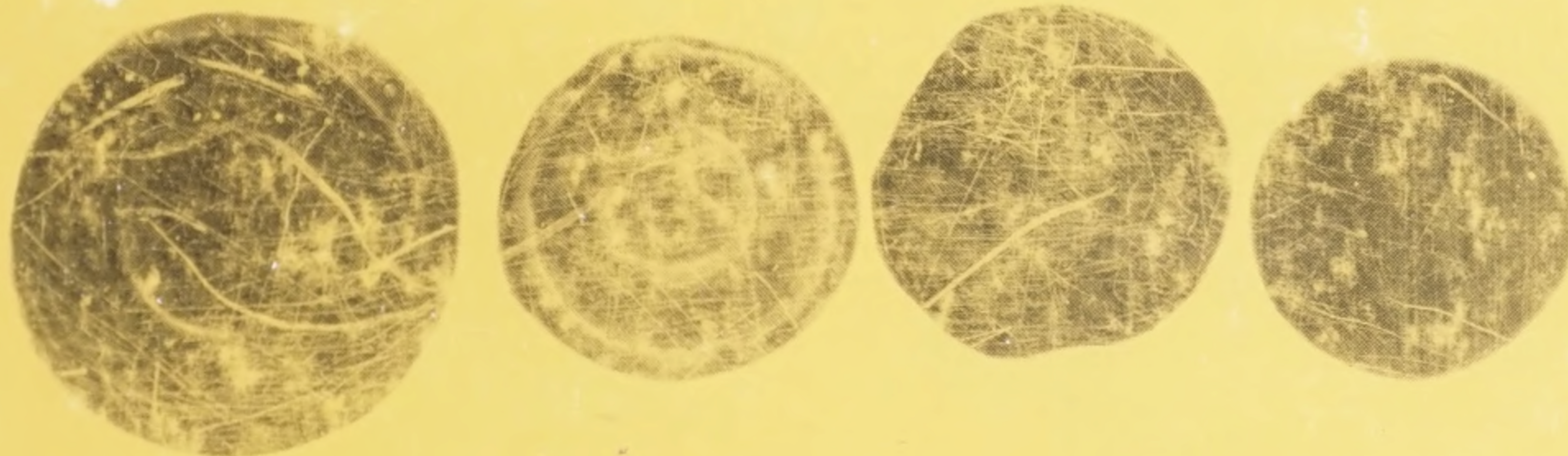
BARRILLA

THE CENTRAL BANK MONEY MUSEUM QUARTERLY

VOL. I.

JULY 1974

No. 1



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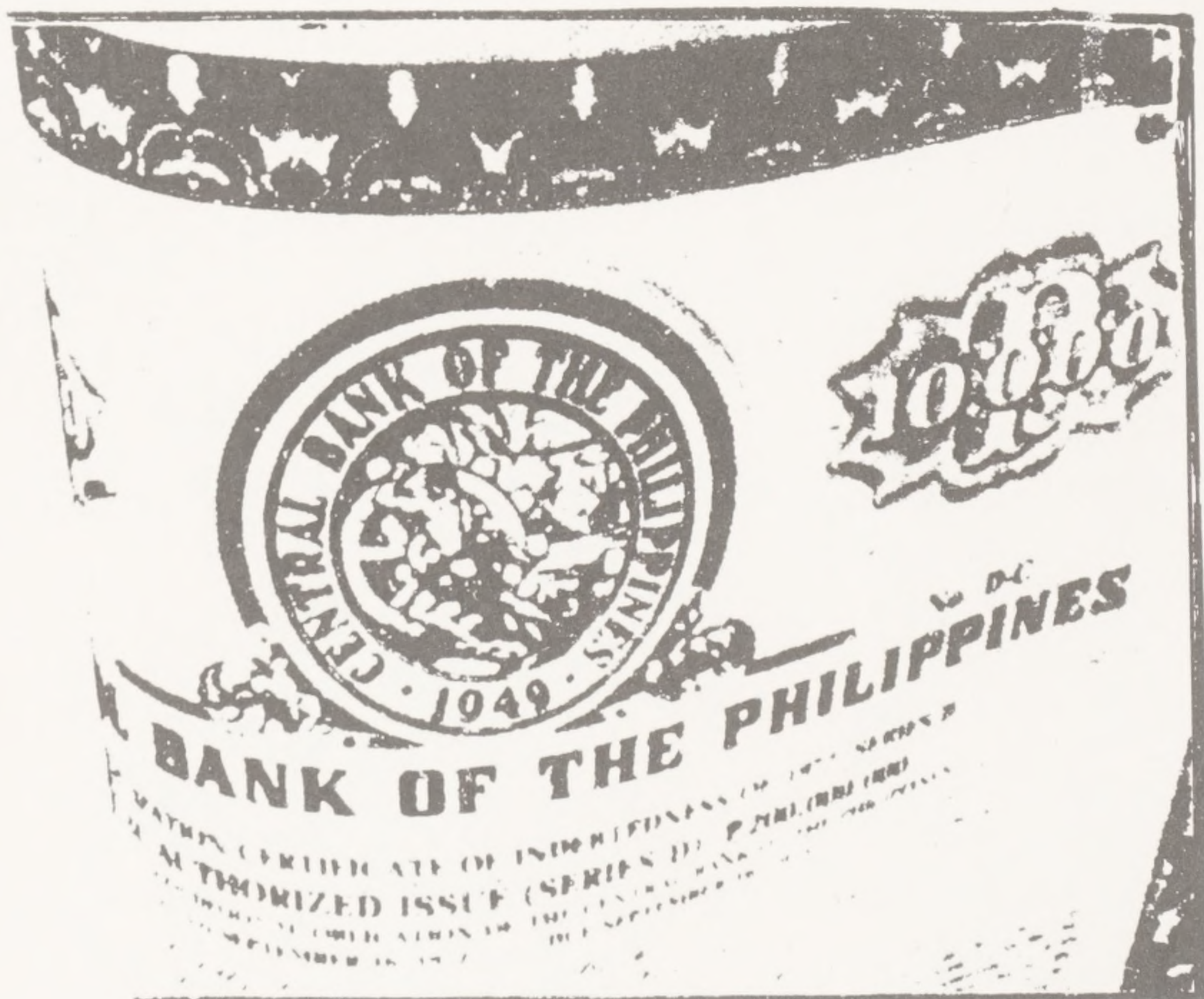
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Frontispiece shows the earliest Philippine coins, the Barrillas, dated, from left to right: 1728, 1743 (silver), 1743 (copper) and 1766.



Central Bank of the Philippines

OFFICE OF THE GOVERNOR
MANILA

M E S S A G E

With this maiden issue of "Barrilla," the Central Bank's Money Museum inaugurates a medium through which it aims to project the many interesting facets of money, not in its commonplace meaning, but as an article of artistic and historical value.

We like to think that this little publishing venture is the Central Bank's modest contribution towards a popular appreciation of Philippine numismatic history, which is so much a part of our cultural heritage, along with numismatics in general.

A handwritten signature in dark ink, appearing to read "G. S. Licaros". The signature is fluid and cursive, with a large initial "G" and a heart-shaped flourish at the end.

G. S. LICAROS
Governor

July 1, 1974



Republic of the Philippines
Department of Finance
Office of the Secretary
Manila



M E S S A G E

The Central Bank Money Museum has generated public interest in the many aspects of money and finance. With the publication of the Barrilla, the Bank may further promote an understanding of the economy by educating the general public on the historical and cultural phases of the nation's currency and those of the rest of the world.

It is hoped that the continuing program of education and information provided by the Money Museum and its publication, the Barilla, will enhance the people's awareness of, and make keener their sense of responsibility to, their role in the economic progress of the nation.

Cesar Virata
CESAR VIRATA

Secretary of Finance

June 30, 1974

Philippine Numismatic &
Antiquarian Society, Inc.

P. O. BOX 1955
MANILA, PHILIPPINES



The pioneering achievement of the Central Bank first in the creation of the Money Museum and now in the publication of the Barrilla with the cooperation of the Philippine Numismatic and Antiquarian Society speaks well of the leadership of Governor Licaros. The Central Bank in effect has contributed to the historical and cultural heritage of the Philippines and its diffusion throughout the numismatic world.

Manuel P. Manahan
MANUEL P. MANAHAN
President

May 31, 1974

July 1974

Editorials

The appearance of the maiden issue of **Barrilla**, the quarterly publication of the Money Museum of the Central Bank, is the culmination of a process which began with the decision of Governor Gregorio S. Licaros to put up, alongside the premises of the institution for the making of Philippine monetary policy, an edifice to house the Central Bank's numismatic collection as well as coins and other monetary items which leading collectors in the Philippines may from time to time lend to the Bank.

The next step in the process was the actual construction — completed in record time — and the organization, also done in a comparatively short period, of the Museum.

This was followed, in due course by the formal inauguration of the Museum. The January 3 affair was, appropriately enough, attended by representatives of the foreign institutions which, over the centuries, have issued the items that the Museum houses.

It was only natural that the Central Bank Money Museum in due course bring out a publication such as **Barrilla** and thereby complete the process set in train by the decision to establish the Museum.

Barrilla is intended to achieve three basic objectives. The first is to inform local and foreign numismatists of developments in Philippine numismatics in general and Central Bank Money Museum activities in particular. The second is to apprise numismatists in the Philippines of trends, developments and activities in world numismatic circles. The third — and perhaps the most important — of the objectives of **Barrilla** is to widen interest in the Philippines in what is surely one of the most rewarding and most stimulating of individual pursuits.

The staff of the Central Bank Money Museum are committed to produce, on a consistent basis, a publication which will advance the frontiers of Philippine numismatics and achieve the objectives that have been stated. — R.R.

Two Faces of Collecting

Philippine numismatics made a notable stride forward with the opening of the Central Bank Money Museum, thanks to the vision, initiative and energetic support of Gov. Gregorio Licaros and the Monetary Board. The thousands of people who have come to view the exhibits and who previously had scant interest in numismatics have had a new world opened to them. For the first time in this country, coin and paper money collectors have been able to view a wide range of representative exhibits under pleasant and attractive conditions.

With the publication of this first number of the *Barrilla*, we expand the scope of the Museum's work further afield. The *Barrilla* will contain articles about coins, paper money and the Museum itself, and will help to amplify the knowledge gained by those who visit the Museum. It is hoped that this publication, as it is passed from hand to hand, will further stimulate interest not only in the Museum but in the many other aspects of money which have fascinated numismatists throughout the ages.

The *Barrilla* also hopes to improve the balance in numismatic collecting between the investment side and the artistic and historical side. This is a balance which has been tilted somewhat more heavily in recent times on the investment side than on the artistic and historical side — a phenomenon not confined to this country but noted throughout the world. Improving the balance would also be a reminder of the original purpose and spirit of the Philippine Numismatic and Antiquarian Society, whose early founders were of a scholarly bent.

The investment side of collecting is, of course, not to be minimized. It is an important part of it and, for the collector, gratifying in having something of value in case of need. But it is time to refocus on the artistic and historical aspects which lately had been neglected in the numismatic field, for in the end the investment side of collecting must depend to a certain extent on the knowledge acquired by scholarly research, investigation and publication — B.L.

An Unsolved Mystery of Philippine Numismatics

The BARRILLA

by Angelita G. de Legarda, M.D.



EARLY copper coins of the Philippines are quite rare, and there is a paucity of literature concerning them. Most European authors list the copper coin of 1766 as the first coin minted in the Philippines, although the late numismatist Gilbert Perez recognized a uniface copper coin dated 1728 as the first known copper coin.

In 1946, Perez first described this uniface copper coin in his article, "The Copper Coinage of the Philippines" published in the *Coin Collector's Journal*.¹ The coin, unique at that time, was said to have been found in the ruins of Sto. Tomas.² Perez, in his article, stated that, "During the early years of the 17th (sic) century large crude copper coins were issued but evidently without government approval as no documentary evidence for their issuance has been found for the

striking of these ungainly looking coins." The author goes on to say that documents on the origin of this issue have not been located. Today we are no closer to documentation of this piece than was Gilbert Perez 28 years ago.

In 1967, a second specimen was acquired by Manuel P. Manahan, and this piece was said to have been dredged from the Pasig River in the region of Fort McKinley.³ Since then, a few more specimens have surfaced, all apparently from the area of the Pasig river and its tributaries, so that today there are seven known specimens of the 1728 piece in private collections.

Why was Gilbert Perez so certain that this piece was a coin? The piece was crudely struck on a thick planchet, with the seal of Manila incused within a center circle, and around it the inscription:

“: BARILLA : Año De 1728 :” (Fig. 1). The specimens examined by the author measure about 27 mm. in diameter, with a thickness of 4–5 mm., and range in weight between 23 gms. and 23.83 gms., except for one specimen in a private collection which weighs 20.12 gms.

Whether or not Perez was justified in calling this piece a coin hinges on the term “barrilla.” “Barrilla,” of course, literally means “a small bar.” Historians give the derivation for the use of the term to mean copper coins as follows:

On account of the scarcity of copper money in Manila, the senior regidor of the municipal council, Domingo Gomez de la Sierra, in 1766 requested authorization to make the said coins with the name of **barrillas**, because their shape was that of a parallelogram. The government complied with this request, ordaining that only the amount of 5,000 pesos should be coined, to be used only in Tondo and Cavite. From that time the Indians gave the name **barrilla** to copper coins.⁴

(In a footnote, Blair & Robertson mention that the date 1766 is incorrect, for the fiscal gave his assent to the manufacture of barrillas on Feb. 16, 1765.) It would seem from the above account that the term “barrilla” only came into being with the copper coin of 1766, and early numismatists have not only accepted but have repeated this statement. Yet other sources reveal the discrepancy in the account given above.

In a letter to the king dated June 22, 1764, Simon de Anda reports that he pardoned the **sangleyes** (Chinese) for their aid to the British and their insurrection on condition that they would not reside



Fig. 1. The 1728 “BARILLA”. The piece is unfaced, with a blank reverse. (Enlarged 2 x)

in the provinces without permission from the governing Audiencia, not reside there longer than the time he would set, that they pay a tribute, and not buy food or aid the enemy. In this letter, he goes on to say that:

Some submitted, but acted deceitfully, introducing false barrillas into the villages, withdrawing the pesos, giving information to the enemy, and going freely from the Parian of Manila to the provinces.⁵

Further in the same letter, Anda states that:

In the province of Pampanga, he permitted the free circulation of barrillas (money made of pinchbeck* and tin which the ayuntamiento of Manila coined

*“Pinchbeck” is described in a footnote in Blair & Robertson, vol. 49, as an alloy of copper and zinc, or brass, also called “Dutch gold.”

for purchase at retail and whose value was that of one grano of a tomin), but since the Sangleys introduced many counterfeit ones, he had to prohibit their circulation.⁶

It is evident from the above that the term "barrilla" did not originate with the copper coin minted in 1766, as described in Montero y Vidal, but was in use even before that date.

It has been suggested that the 1728-dated piece might have been a weight, and indeed its uniface design gives it a general appearance very similar to the Spanish brass weights used during the 18th century. However, such brass weights often indicated the weights they represented, and those in use at that time were usually not dated. The known specimens of the piece dated 1728 are of varying weights, and uniform date and inscription. These characteristics, added to the word "BARILLA" inscribed on them seem to indicate that they were not weights, despite their uniface design.

Gilbert Perez stated with certainty that the 1728 "BARILLA" was a coin, and in a Central Bank pamphlet published in 1956 for which he was consulted, the value of the 1728 (erroneously stated there as "1727") "BARILLA" was given as one centavo.⁷ Basso, in his book, "Coins, Medals and Tokens of the Philippines," where he lists this piece as No. 1, repeats the statement of value.⁸ However, the author has not been able to locate the original sources for this statement. Simon de Anda's letter to the king cited previously, gives the value of a "barrilla" as "one

grano of a tomin," which would be the equivalent of 1/12 real.* Since values do change with time, we cannot say for certain that the 1728 piece had the same value as the "barrilla" Anda wrote about in 1764, or the barrilla dated 1766 (see below).

All we can say at this point is that if the 1728 "BARILLA" was indeed a coin, it was, as Gilbert Perez originally described it, "ungainly looking" and must have been difficult to manage in quantity.

Recently a new find has added even more mystery to the barrilla. Copper pieces have been dredged from river bottoms in Laguna bearing the inscription "AÑO DE 1743." (Fig. 2). These pieces are smaller than the 1728 pieces, struck on thinner planchets, and have designs on both sides. Of the three specimens inspected by the author, the two better-preserved specimens weighted 4.6 gms. and 3.76 gms., respectively, and measured 21-23 mm. in diameter, while a third corroded specimen weighed 5.51 gms. Three other specimens were seen by the author but unfortunately were not available for weighing or photographing. The specimen illustrated here bears the monogram "BR" within a center circle and the inscription "AÑO DE 1743" around on the obverse. The reverse depicts the seal of Manila, crudely struck, with no other inscription. The author has been told of three other specimens in a private collection but has not been able to inspect them or confirm their existence. Thus, there are at least six, possibly nine, known specimens of this copper piece dated 1743. All known specimens were found in the Laguna area.

*Author's Note: The tomin was 1/8 of the peso, i.e., equivalent to one real, and was divisible into 12 granos.



Fig. 2. Copper pieces dated 1743 found in Laguna. Upper photo shows obverse of three specimens; lower photo shows corresponding reverses. (Enlarged 1½ x)

Was this piece a coin? Was it a "barrilla?" Was it a local product issued and used in the Laguna area only? There are those who think that the monogram "BR" on these pieces could be a contraction of the word "barrilla." Again, we would have to assume that "barrilla" meant a copper coin of certain known value.

At this point we would like to digress a moment to take a closer look at the

1766-dated "barrilla," the best documented of early copper coins. Many descriptions of this coin have appeared in the numismatic literature, and most standard references as well as early Philippine numismatists describe the coin as having a reverse with a crowned shield dividing the number "1" on the right and the letter "B" on the left. In preparation for this paper, the author carefully examined four specimens of the 1766 "barrilla" and would like to point out that the

letter previously described as being "B" is actually a monogram. " **B** " which could be interpreted as "BA " "BR " or "BAR" with superimposed letters. (Fig. 3). Furthermore, in several standard texts, e.g., Basso, Craig, and others, if one examines the illustrations closely, it is evident that on the specimens illustrated, the letter described as "B" is actually the monogram described above. In searching through the literature, we find that Tomás Dasi, in 1950, described the coin accurately, and interpreted the monogram as the letters "A B enlaced." No other author, however, made this observation, and all others have described the letter as "B" and interpreted this to mean "barrilla."

What, then does this " **B** " signify? If we believe that the monogram stands for a contraction of the word "barrilla" in the 1766-dated coin, should not the same significance be given to the monogram on the 1743-dated piece?

We know from Simon de Anda's letter that in 1764, i.e., before the minting of the 1766 barrilla, the value of the barrilla was "one grano of a tomin." We do not know for certain what Anda was referring to when he spoke of "barrillas" but it could not have been the 1766-dated piece, which was only minted two years later. Can we assume that the value of "one grano of a tomin" could be assigned to the 1743 copper piece? It would seem a logical enough assumption, but without further documentation cannot be stated as a fact. The 1743 piece is larger and heavier than the 1766 piece, but debased coinage over a period of more than 20 years is a common enough occurrence in numismatic history.

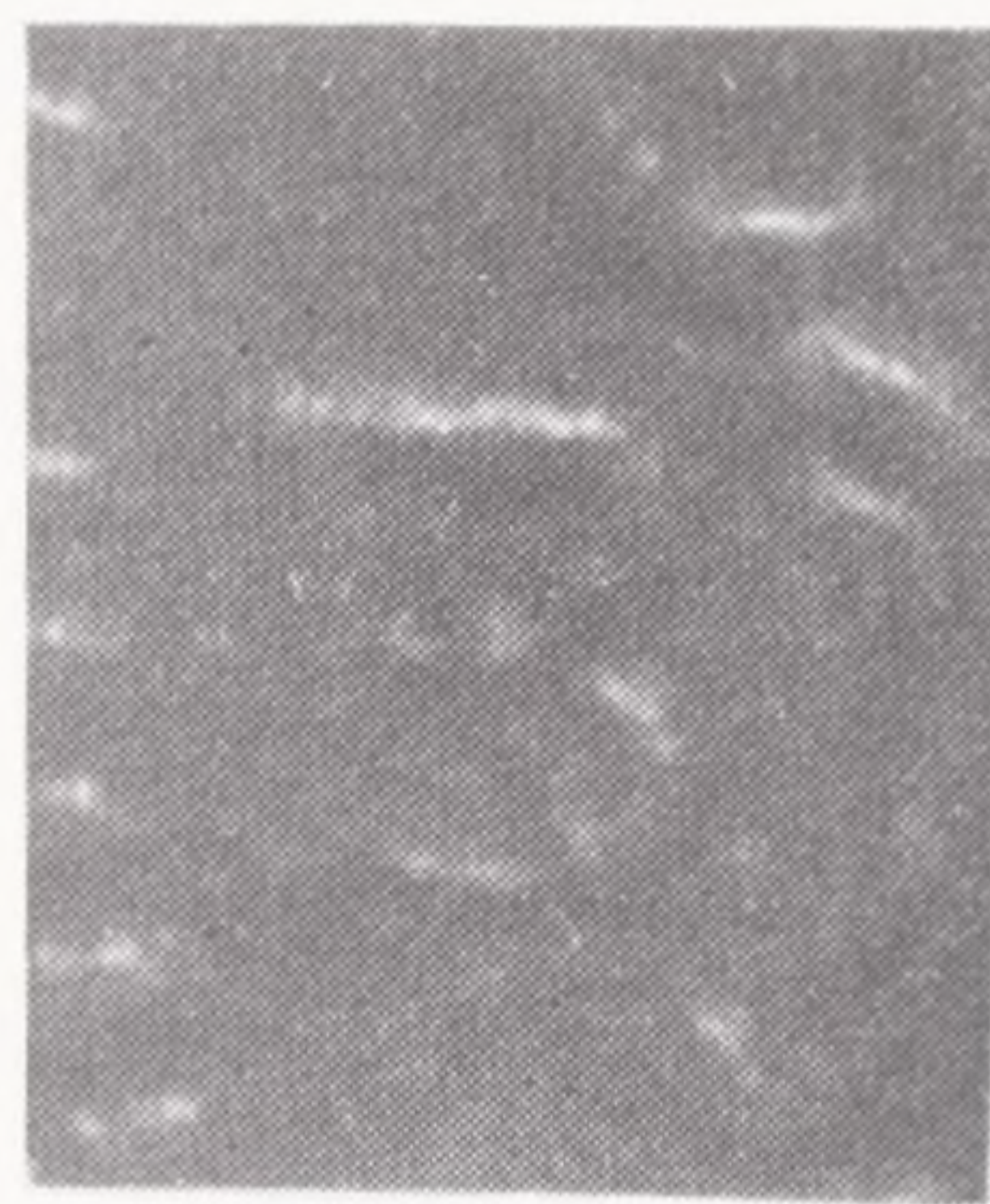


Fig. 3 Monogram on reverse of 1766 Barrilla (see Fig. 5)

There remains the possibility that the 1743-dated pieces were not coins. The monogram in the center could mean something else — initials of the engraver or assayer? Place of issue? the issuing company? At this point we can only guess. It seems unlikely that the monogram could represent engraver's or assayer's initials since at no time were such initials made the central design on a coin. It seems more likely that the center monogram could indeed be a contraction for the word "barrilla," much as it can be taken to be such in the 1766-dated coin.

To make matters even more confusing, a specimen in silver exists similar to the copper piece in design but struck on a thicker, heavier planchet, measuring 24 mm. in diameter, and weighing 9.5 gms., with a thickness of 4 mm. (Fig. 4). This unique specimen was found in the same general area as the copper specimens, and is currently on exhibit in the Central Bank Money Museum. If the term "barrilla" was used to denote copper coins, this piece of silver would not, strictly speaking, be a "barrilla." Yet it, too, bears the monogram "BR" or "BAR" clearly on the obverse. It is identical to



Fig. 4. Obverse (upper photo) and reverse (lower photo) of a silver piece dated 1743. (Enlarged 2 x)

the monogram on the 1766 barrilla. Was this piece a coin? What might its value have been? Perhaps further research in historical archives, and/or new discoveries will eventually provide some answers.

(Another intriguing point is the mention of Simon de Anda, in his letter to the king, of the following:

The tariff was ordered so that the coins of two and a half tomins and of one and a half tomins, diminished by waste, from the value of their stamp, might be received at their intrinsic value; . . . ⁹

Since there are no known specimens of coins circulating at that time with these corresponding values, we wonder what

Anda was referring to. Might these be related in any way to our mysterious barrillas?)

If we are to accept that these 1743 dated pieces were coins, we can only surmise that they were issued minted with local authorization only and were used to relieve the shortage of fractional coinage prevailing during that time. They would certainly have been easier to handle than the 1728 pieces. Who minted them, and what was the story behind these crudely struck pieces? It is tempting to speculate that this 1743 copper piece bridges the gap between the 1728 "BARILLA" and the 1766-dated coin.



Fig. 5. Obverse and Reverse of the 1766 barrilla. (Enlarged 4 x)

The only comment the author has found in the numismatic literature is a statement by Tomas Dasí in his classical work "Estudio de los Reales de a Ocho," where he says: "Se considera que en fecha desconocida, anterior al año 1763, debió de ser creada la Ceca de Manila para la acuñación de moneda de cobre."¹⁰ ("It is thought that at some unknown date, prior to 1763, the mint of Manila must have been created for the minting of copper coins.") Dasí gives no sources or documentation for this statement, and most authors have stated that there was no official mint in the Philippines at that time. Was it simply conjecture on Dasí's part? Calbeto, in his two-volume "Compendio de las Piezas de Ocho Reales," published in 1970, makes this statement: "El origen de la Ceca parece ser anterior a 1763 para acuñaciones de cobre."¹¹ ("The origin of the mint seems to be prior to 1763 for the minting of coppers.") Again, no sources are cited, and the author could perhaps be reiterating what Dasí wrote earlier.

What is known is that there was always a scarcity of copper coinage throughout the colonies and in Spain itself during the colonial period. The Philippines was no exception. It is also known that the copper quartos and octavos minted in the Philippines during the latter part of the 18th century were manufactured by Chinese contractors and not by an official mint.

This scarcity of coinage, especially acute during and immediately after the British occupation of Manila (1762-64), led to the minting of the 1766 barrilla. As mentioned earlier, historians relate that the coins were originally minted in the shape of a parallelogram. The late numismatist Jose P. Bantug describes these pieces as being 3 x 5 cm. with serrated borders and no inscription whatsoever.

ever.¹² He mentions having owned two specimens which were excavated in Cavite. Unfortunately, Bantug's collection was lost in a fire, and no samples are extant today, nor has any numismatist living today seen them. Apparently these parallelogram-shaped pieces were unpopular and short-lived, for they were soon replaced by the round "barrillas" of 1766. This coin is approximately 18 mm. in diameter (Fig. 5). The obverse bears the inscription: "CIUDAD D. MAN. 1766," with a castle within a center circle and a crown on top. The reverse, as described earlier, bears a crowned shield with a sea lion and a sword, separating the number "1" on the right, and the monogram "B" on the left. It was stipulated that the barrillas were to be used only for petty payments and not for important transactions.

When a second request was made in 1769 to mint more barrillas for various

provinces, the king decreed that 6,000 pesos in silver *cuartillos* be sent from Mexico. Carlos III did not approve of the circulating copper coinage, and objected to the fact that they did not bear the royal coat-of-arms. The decree provided for the withdrawal of all copper coins, and stipulated that any coin made should bear the royal arms within the limits allowed to Sto. Domingo as appears in Ley 8 Título XX Book IV of the *Leyes de Las Indias*.

This, then, put an end to the "barrillas." From 1771 on, circulating coppers were the Philippine *quartos* and *octavos*, and during the reign of Isabela II, *dos quartos* and *4 quartos*. In the 19th century, Spanish coppers, specially 4 *maravedis* and 8 *maravedis*, circulated along with the Philippine-made coppers.

To this day, however, the term "barriya" remains with us to denote minor coins or small change.

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An Unidentified Philippine Piece



by
Angelita G. de Legarda, M.D.

Philippine numismatists have long been puzzled about the origin of the term "barrilla" as used to denote early copper coins. There are still unresolved mysteries regarding the "barrillas." (See preceding article).

Recently an interesting piece has come to the author's attention. The piece is a

round copper ingot, crudely cut, weighing 41.3 gms. measuring 26.5 mm. in diameter, with a thickness of 7–9 mm. (Fig. 1) it bears no design other than the seal of Manila incused in the center. A second specimen examined by the author weighs 41.8 gms., measures 28 mm. in diameter, and 6–7 mm. in thick-

ness. Both pieces were found (at different times) among coins and other artifacts dredged from river bottoms in Laguna. A third specimen in a private collection weighs 36.9 gms. So far there are only three specimens known to the author.

Since there is no information currently available on these pieces, we can only guess at this point. The seal of Manila stamped on the center seems to indicate that it was used for some official or semi-official purpose. The heaviness of the pieces is against their having been used as coins, as they would have been unwieldy to manage in any quantity. Was this piece a weight? They certainly resemble the brass weights used in Spain. The only reference the author has found which gives a hint as to what metal weights used in the Philippines may have been like is in the "Ordinances of Good Government by D. Sebastian Hurtado de Corcuera in 1642. Revised by Gov. Gen. Fausto Cruzot y Gongora in 1696," (in Blair & Robertson, *The Philippine Islands*, vol. 50, p. 203) where Ordinance 18 is summarized as follows:

18. Large and small weights and measures are to be uniform in all the islands with those used

in Manila, and shall have been sealed and marked in that city.

This crude ingot stamped with the seal of Manila does fit the description of a weight as given above. Further research would be necessary to determine what weight this piece represented, if it is indeed a weight.

It is intriguing that the "BARILLA" dated 1728, which many numismatists consider to be a coin, is struck on a planchet similar to this copper ingot, though considerably lighter in weight. It is pleasant to speculate that this hitherto unidentified piece might have given origin to the term "barrilla" — a metal ingot cut from a bar and used as a medium of exchange — a term which eventually was used to denote copper coins. The crudeness of this piece and the lack of inscription seem to indicate that it antedates the 1728 "BARILLA."

At this writing we can only guess and speculate. The emergence of unidentified or previously unreported pieces indicates that research in Philippine numismatics is still a wide open field and that there remains much to uncover and learn about our rich numismatic history.

What does a coin tell us? It can describe a country's history at a glance; as Caesars celebrate their victories, as empires expanded, as kingdoms united. It can serve as propaganda, reminding people of their monarch, his virtues and his feats. It can represent miniature art; poorly executed during the bleak Middle Ages, richly designed during the Greek Golden Age and the Renaissance. Coins show us the metal supply of the world, when silver replaces gold, and then is replaced by copper. Alloys appear, and the coins shrink in size. They reflect religion; Greek gods, the Hebrew pomegranate, the medieval crucifix, the Christian cross. They tell us what people have valued; the Chinese their old barter items such as spades, swords and clothing, the Greeks their bronze bowls, the Irish their harps. They depict ideals; American democracy, British sea power, Viking heritage, Israeli fruitfulness.

Pierced Oriental coins have been carried on string; coin trees were designed as purses for the Chinese; and from the Ancient Egyptian ear- and arm-rings, to current Indian amulets, wealth has been worn as jewelry. — J. E. de Sousa

KRONA List. Collectible catalog No. 102

Beginner's Page

Fundamentals of Coin Collecting

by Antonio M. del Mundo

THE new wave of interest in coin collecting generated locally by the opening of the Central Bank Money Museum and the shift of investment to silver and gold coins as a hedge against inflation has increased the number of coin collectors in the country. The term "coin collectors" rather than "numismatists" was used because, contrary to popular belief, a coin collector is not always a numismatist and vice-versa. The former is what the name implies while the latter is a scholar, a scientist who makes a study on coins and medals, their origin, design and historical significance. Since this article is intended for beginners, technical numismatic terms have been avoided so that the budding collector may find his way without difficulty into the realm of this interesting hobby.

PLANNING A COLLECTION

Starting a collection can take many forms. One may acquire his first coins thru purchase, inheritance, donation, or simply from the current ones in circulation. However, the question of what coins to collect usually arises for in this hobby, specialization is a major

concern. The most popular way is to specialize in issues of one particular country, or if one's finances cannot afford it, to confine his collection to a particular period of that country. Most collectors tend to start with their own country's coinage, it being the most familiar. If the decision is to specialize in Philippine coins, a checklist showing the issues by denomination, date and place of minting is essential. Checklists can be prepared from several books and catalogues featuring Philippine coins such as Aldo Basso's "Coins, Medals and Tokens of the Philippines" and Neil Shafer's "US Territorial Coinage for the P.I." Supplementary listings on recent issues can be obtained from the CB's Cash Department and Money Museum. Finding a coin for each date as enumerated in the checklist is sometimes called "serial collecting". There is still another method wherein a coin, regardless of the date, is collected to present all the different issues of a similar design and denomination. This is called the "type set collection" and is less expensive because commonly dated coins can be used to represent the type.

However, specialization does not mean confining the collection to one country alone. A collector may possess coins from several countries and instead of classifying them according to source, present them according to design. They may be coins bearing portraits of famous persons, coats of arms, animals or historical events. A set of coins presented as such is called a "topical collection".

GRADING OF COINS

A problem that usually bothers local new collectors is the system of grading coins, since condition is the primary determinant of their numismatic values. Unlike on American coins, no book has yet been written on the systematic grading of Philippine coins, hence, it is not surprising that collectors may vary in the grading of a particular coin. Nevertheless, after years of collecting, handling and examining countless coins closely in all types of conditions, the collector becomes adept at grading so that eventually, he does it by "instinct".

There is, however, a standard grading system universally accepted by collectors which uses the following terms to describe the conditions of coins:

BU (Brilliant Uncirculated) — The coin has the original lustre and shows no sign of having been used. It still has the sharp original features of the die.

AU (About Uncirculated) — Same as BU except that the original lustre has been dulled due to improper handling.

EF (Extremely Fine) — The coin is slightly used with signs of wear hardly noticeable even in the higher parts of the design. In Philippine silver coins (1903-35), the eagle's breast feathers are

still prominent while on the Commonwealth coins, the inner folds of the ribbon below the coat of arms are very sharp. Coins in this condition still show some original lustre.

VF (Very Fine) — In this state, the coins show slight wear only on the higher parts of the design. In Philippine coins (1903-35), all the thirteen stars on the shield are still evident while on the Commonwealth coins, the center of the coat of arms is still very sharp.

F (Fine) — Coins in this condition have clear features although signs of wear are showing on the high points of the design. In Philippine silver coins (1903-35), about eight to ten stars are clearly shown while on the Commonwealth coins, the entire coat of arms will show some wear.

VG (Very Good) — A coin in this condition shows considerable wear. The design is not sharp although the main outlines are still distinct. In Philippine coins (1903-35), only about five stars are showing while on the Commonwealth coins, the entire coat of arms is hardly visible.

G (Good) — A coin under this classification shows heavy use. The date, lettering and main outline are still visible and the rim is well worn. The 1903-35 Philippine coins show only a faint outline of the stars while in the Commonwealth coins, the center of the coat of arms is flat. Unless they are rare, coins in this condition are not collectible. However, they can be utilized as space fillers.



WRONG



RIGHT

HANDLING AND HOUSING OF COINS

As discussed in the preceding section, condition is an important factor in numismatics. Too many uncirculated coins have been ruined due to improper handling by amateur collectors and bank tellers. A coin should be handled on its edge between the thumb and the index finger. It should not be held flat on the palm of the hand as a slightest dab of perspiration on an uncirculated coin will cause it to tarnish.

Nowadays, damage to coins can be minimized with the use of a coin holder, a 2" x 2" overlapping cardboard piece with a plastic-covered hole the size of a coin, at the center. Coins can be viewed and even examined clearly inside these holders which are available in all sizes at any coin shop. Steel boxes can be used to store large quantities of these holders.

If the collector wishes to present his coins in an album, transparent plastic pages with slots the size of the coin holders are also available.

CLEANING OF COINS

The novice is often faced with the question, "Should I clean my coins?". Oldtimers in the hobby are divided on this aspect. One group holds that coins should never be cleaned while another contends in the affirmative. However, the removal of dirt on the surface of the coin by simply dipping it into a cup of tap water with soap and drying it with a soft cloth or tissue paper will do no harm and will enhance its appearance without adversely affecting its numismatic value. On the contrary, to subject it against the buffing wheel to obtain a false brilliance will definitely diminish its value.

Some amateur collectors tend to use Scotch tape to fasten their coins to their album pages. Tape marking can be removed by using acetone, a common nail polish remover. Caution should however be observed as this is a highly flammable solution.

For used silver coins, the beginner may experiment by rubbing a paste of baking soda and water to remove the tarnish. A drop of olive oil on a soft cloth can be used to remove the scum on used copper coins. Ordinary liquid or paste metal polish should not be used as it will certainly leave scratches on the coin. But before attempting to clean a prized coin, it is better to practice on those with no significant value. The new collector is well-advised not to clean his coins unless he has gained some sort of expertise in this art or has already metamorphosed into a mature numismatist.

World Coin Section

(There is so much fascination in the world of numismatics that one does not need to own a million-dollar collection to enjoy it. In this section we hope to encourage the reader to seek the deeper enjoyment that can be found in coin-collecting by looking beyond the coin itself, to its history, its symbolism, to the immense reservoir of satisfaction that one can discover for himself in the stories behind the coins. — — Editor's Note).

Symbolism in the Coinage of Mongolia

by Jose E. de Sousa

Let us explore the intriguing coinage of one of the world's remotest countries: Mongolia. The most significant aspect of this coinage is the SOYOMBO symbol. The Soyombo has been a sign of freedom and independence in Mongolian symbolism, and its use probably goes far back into the Middle Ages. It appears on the obverse of all Mongolian coins minted in 1925 and in 1937. The roots of the SOYOMBO go deep into Mongolian history. The clear symmetry, the artistic effort and the simple beauty of the symbol speak for themselves.

From the well-loved national symbol of Mongolian freedom, the first head of the Buddhist church in Mongolia, Ondor Gegeen Zanabazar, compiled an alphabet in 1686, the first letter of which was the SOYOMBO.



The emblem is crowned with symbolic fire which to the Mongolians signifies prosperity and progress. It also means the continuation of the race, the flourishing of the families, the greatness of the people. Three tongues of the flame signify the people's prosperity in the past, present and future.

Sun and moon under the flame is the symbol of the people themselves and it is inspired by an old folk song "the people of Mongolia, of whom the young moon is the father and the mother is the golden sun! "

The spearhead, pointing downwards, is also an ancient symbol: "Death to the enemy! "

The position of the rectangle in the native tongue denotes sincerity, principles, and determination.

The fish in Mongolian folklore, always with open eyes, means vigilance. Two fish signify man and woman, intelligence and wisdom.

The two vertical lines on each side are the ramparts and are valuable as a graphic expression of the ancient Mongolian saying: "Two united persons are stronger than walls."

In 1924, the People's Rural National Congress, after proclaiming the Mongolian Republic, adopted the Soyombo as the emblem of the Mongolian People's Republic.

A Classical Coin Story

Thapsus Revisited

(A Denarius of Julius Caesar)

by

Herbert E. Ledyard

Which is easier, to promote your enemies or to punish them? One man chose the former. His name was Julius Caesar. Caesar was not only a great general, but he had a genius for administration that was unparalleled. His burning ambition was to civilize Western Europe, give equal rights of Roman citizenship to all the provinces, and make one compact empire out of so many diverse nationalities. For a moment allow your mind and imagination to swirl back through time to February, B.C. 47.

One hundred miles north of Carthage in the province of Byzacium (modern Tunis), you'll find yourself in North Africa at Thapsus. With two legions, Asprenas, the pro-consul, is continuing the siege against the city. To the southwest near the salt lake (modern Sebka di Moknine), Caesar has just wiped out the forces of Scipio, Pompey's father-in-law, and Juba, the King of Numidia. Although greatly outnumbered by the Numidian cavalry, Caesar's archers and slingers have overcome Scipio's elephants. Through great daring and multiple risks, Julius Caesar has won the day. 50,000 Pompeians, along with a few rebellious



OBV.: Head of Ceres r. with corn wreath.
Legend: DICT. ITER COS. TERT

REV.: Sacrificial Implements. (Simpulum,
aspergillum, capis, lituus)
Legend: PONT. MAX AVGVR, on
r. D

Caesarian officers lie scattered like husked corn on the battlefield. As the remnants of the Pompeian forces surrender or flee to sanctuaries, Caesar will be remembered for his remarkable acts of mercy and clemency to the defeated opposition. Despite this, Cato, "the younger" commits suicide.

How about a penny for your thoughts? Indeed, this coin is a Roman denarius, a forerunner of the biblical penny of Tiberius . . . known by Jesus Christ. This coin was probably struck at Utica, and it helped pay the legions for Caesar's victory. It was worth approximately one day's pay.

DICT. ITER (Dictator Iterum), COS, TERT (Consul Tertio), PONT. MAX. (Pontifex Maximus), AVGVR (Augur), D. (Donativum): Caesar was given the title of dictator for the second time and consul for the third time in B.C. 46. His colleague, as consul, was one M. Emilius Lepidus . . . another coin story. The sacrificial instruments commemorate the appointment of Caesar to Pontifex Maximus, keeper of the calendar and time of the annual festivals, and member-

ship to the College of Augurs. The donativum concerns the payment of the legions. Ceres represents the abundance of grain in Africa, which along with Sicily, was one of the "bread baskets" of the Roman World.

Caesar used his power of Pontifex Maximus with higher motives and better effect than his predecessors. He reformed the calendar at Alexandria with the aid of the astronomer, Sosigenes. He rebuilt Corinth and Carthage, and founded many new colonies in Europe, Asia, and Africa.

He planned great works of public utility for Rome. Although difficult to believe, Caesar did all of these things in the breathing spaces between seven difficult campaigns, i.e., between crossing the Rubicon and the unforgettable Ides of March . . . a period of little more than five years.

This coin is on display at the Central Bank Money Museum. There you can see this unusual denarius of Julius Caesar, and in this way you too can revisit Thapsus.

Our Contributors

1. Dr. Benito Legarda, Jr. is Deputy Governor, Economic Research Sector, of the Central Bank. He got his degree in Economics from Georgetown University, and his M.A. and Ph.D. from Harvard University. He is a member of the Philippine Numismatic & Antiquarian Society and American Numismatic Society, and is currently in charge of the CB Money Museum.
2. Dr. Angelita G. Legarda is a practising pediatrician, with an avid interest in numismatics. She is serving on the Philippine Numismatic & Antiquarian Society Board of Directors for the third consecutive year and is also a member of the American Numismatic Association, American Numismatic Society, and Asociacion Numismatica Española. She is currently numismatic consultant for the CB Money Museum.
3. Mr. Antonio M. del Mundo is the Administrative Officer of the CB Money Museum. He is a holder of a Bachelor of Arts degree, major in Mathematics. He is a member of the Philippine Numismatic & Antiquarian Society.
4. Herbert E. Ledyard is an aerospace engineer by vocation and a numismatist by avocation. His special interest is ancient coins, in which he deals through his own company, Centurion Coins, located in North Olmsted, Ohio. Mr. Ledyard is a member of the American Numismatic Association, American Numismatic Society and many other numismatic organizations. The regular coin lists issued by Centurion Coins feature coins "with a story". Mr. Ledyard has been a strong supporter of the CB Museum project from the start and has helped the Museum in many ways.
5. Mr. Jose E. De Sousa is a businessman with a multifaceted background in aviation, mining, and numismatics. As a numismatist, a keen aesthetic sense and a honed intellect are combined, enabling him to see beyond the mere intrinsic value of a coin. Mr. De Sousa manages his own company, Krona International, based in Corpus Christi, Texas, which deals in coins and medals as well as in art objects.

Paper Currency & Banknotes Section

Dance of Death Scene on Swiss Thousand Franc Note



In the late Middle Ages in Europe, concern with death took on a symbolic, almost fanciful pose. At masques, men dressed as skeletons and danced with figures representing various grades of society. Death's Kingdom was seen as the whole Earth, and human life with its ambitions and struggles was only a macabre dance that led inevitably to the grave.

On the Swiss 1000-franc banknote the artist has transformed this "Dance of Death" into an allegorical vignette, calling on man to reflect that he is as nothing when face to face with Destiny, implying that Death may strike at any moment nullifying all material things.

In the foreground the Angel of Death is seen closing the eyes of an old man for whom the sands of Time have run out, as shown by the overturned hour-glass. To the right of the vignette Death claims as his own a young woman who carries a lily in her left hand. In the background a skeletonic figure with a scythe over its shoulder carries off the body of a dead infant. The composition is not intended to be cruel or frightening, but rather a calm, compassionate and realistic view of the advent of Death.

— Courtesy of THOMAS DE LA RUE & CO. LTD.

(This note is on exhibit in the CB Money Museum — Ed Note)

Correspondence

ORGANIZATION OF INTERNATIONAL NUMISMATISTS

May 31, 1974

Mrs. Angelita G. Legarda
Money Museum
Bangko Sentral ng Pilipinas
Maynila,
P I L I P I N A S

Dear Mrs. Legarda,

Congratulations on opening both a very handsome and popular Money Museum.

Thank you for sending OIN the information on it which was forwarded on to me by Byron Johnson of Seattle, Washington.

We are happy to publish information on the Money Museum in our Second Issue of the year which has just been published. A copy of the issue will be sent to you with our compliments.

Most Sincerely,

(SGD.) FRED DROST

DEUTSCHE BUNDESBANK

Mr. Benito Legarda, Jr.
Deputy Governor,
Central Bank of the Philippines
Manila
Philippines

Dear Dr. Legarda:

Please accept our thanks for the coloured photographs of the exhibition room of your money museum.

We were very impressed by the pictures, as they give a brilliant impression of the character of the room and the forms of the showcases. The solutions which you have found for the problems involved are in our opinion quite outstanding and we offer our congratulations for such a beautiful museum.

Very truly yours,

DEUTSCHE BUNDESBANK
(Sgd.) Illegible (Sgd.) Dr. Weschke

COIN WORLD

April 5, 1974

Dr. Angelita G. Legarda
Central Bank of the Philippines
Money Museum
Manila, Philippines

Dear Dr. Legarda:

All of us here at Coin World and World Coins join in offering congratulations at the opening of the Money Museum in the Central Bank of the Philippines.

We will look forward to publicizing further developments, and we hope you will allow us to subscribe to the museum publication when it becomes a reality.

Sincerely,

COIN WORLD

Margo Russell (Mrs. Marion)
Editor

THE AMERICAN NUMISMATIC SOCIETY

January 15, 1974

Mr. Benito Legarda, Jr.
Office of the Governor
Economic Research Sector
Central Bank of the Philippines
Manila, Philippines

Dear Mr. Legarda:

Congratulations on the opening of the Coin Museum and the excellent printed Guide.

Sincerely yours,

(SGD.) LESLIE A. ELAM
Director

Correspondence

THE CENTRAL BANK OF CHINA

January 10, 1974

Dr. Benito Legarda, Jr.
Central Bank of the Philippines
Manila, Republic of the Philippines

Dear Mr. Legarda:

It was really a great pleasure to see you again in Manila and to have met Mrs. Legarda for the first time. Your joint effort in building up the coinage museum in the Central Bank is indeed a most meaningful undertaking, and the museum is certainly the best of its kind in the Far East.

I am most grateful to have been included among the over-seas guests on the celebration of the Silver Jubilee of your Bank and the inauguration of its new quarters. It was a memorable occasion, and no word is sufficient to express my thanks for the hospitality that you have showered upon us.

With warmest regards,

Sincerely,

Kan Lee
Deputy Governor

June 10, 1974

Central Bank of the Philippines
Manila, Philippines

Attention: MR. GREGORIO LICAROS
Bank Governor

Dear Sir:

Recently I came across the enclosed article in the "Coin News" and was wondering if any of the resistance bill which I have photostated would be of any interest to your collection.

During World War II I was a pilot and stationed in Leyte, Luzon, and Mindoro. On one of my missions I was forced down on a small island whose name I can not remember, however I do know I was treated by your people with great kindness.

Should you want any of these bills I would be happy to donate them in honor of my secretary's father, Dr. Mariano San Diego of Dumaguete City, Philippines.

Very truly,

(SGD.) J. J. RATHGEB

BANK OF CANADA

January 25th, 1974

Dr. Benito Legarda, Jr.
Special Assistant to the Governor
Central Bank of the Philippines
Manila, Philippines

Dear Dr. Legarda,

We have received your letter of January 8th and it was very kind and thoughtful of you to send us the newspaper clipping, the colour photographs and a copy of the Guide to the Money Museum. We have examined these with great interest.

I wish to take this opportunity of congratulating you on creating such a fine numismatic museum in such an unbelievably short time. You must be very proud of your museum and I am sure that it will attract a great deal of public attention and favourable comments. The Children's Exhibit is imaginative and delightful.

I wish that I could justify a trip to the Philippines at the present time because I would like very much to see your museum and have the opportunity of meeting you.

With kindest regards.

Yours sincerely,
Sheldon S. Carroll
Curator,
Numismatic Collection

Museum Opening



Ecumenical Blessing of the CB Money Museum

l — r : Rev. Lagunsad, Bishop Ga, Dr. Angelita G. Legarda, Mrs. Concepcion B. Licaros, Bishop Lopez & Gov. Licaros.

A festive crowd, including foreign and national dignitaries, attended the opening of the Money Museum of the Central Bank of the Philippines on the Bank's 25th Anniversary, January 3, 1974. The opening was the first public event in the schedule of activities for the two-day Silver Jubilee celebration. Earlier, there had been a mass and breakfast for Central Bank officials and employees.

Long before the scheduled hour of 10:00 a.m., Bank personnel, the ladies in the then-current light blue jacket and skirt uniform, lined the approaches to the Museum entrance as guest cars drew up to discharge their passengers. Promptly at 10:00, Mrs. Concepcion B. Licaros cut

the ribbon, signalling the formal opening of the Museum, assisted by CB Numismatic Consultant Dr. Angelita G. de Legarda.

Once inside, Msgr. Bienvenido Lopez, who had earlier officiated at the mass, led an ecumenical blessing of the premises, together with Bishop Macario V. Ga, the Rev. Ciriaco M.A. Lagunsad, and Hadji Deen Benga.

After the blessing, the guests strolled around viewing the exhibits and also partook of refreshments. In the course of the morning, Postmaster General Felizardo Tanabe presented Governor Licaros with a frame containing the Central Bank commemorative stamps.



Ecumenical Blessing of CB Complex

l — r : Rev. Ciriaco Lagunsad, Bishop Bienvenido Lopez, Sec. Cesar Virata (partly hidden), Dep. Gov. Benito Legarda, Jr., Bishop Mariano Ga, Rev. Arthur Price & Gov. Gregorio S. Licaros.

Foreign dignitaries included many overseas guests such as Governor Bisudhi Nimmanhaemin of the Bank of Thailand, Governor Ismail bin Mohammed Ali of Bank Negara Malaysia, Governor Rachmat Saleh of Bank Indonesia, Managing Director of the Monetary Authority of Singapore Michael Wong Pakshong, Governor Kul Shekhar Sharma of the Nepal Rastra Bank, Governor Victor Bruce of the Central Bank of Trinidad and Tobago, Col. Carlos Molina of the Banco Central de Chile, Deputy Governor Kan Lee of the Central Bank of China, Executive Vice President Tristan Beplat of Manufacturers Hanover Trust Co., Vice-President Richard Wheeler of First National City Bank, and many others.

National dignitaries were led by Secretary of Finance Cesar E. A. Virata and Governor G. S. Licaros. Among those present were Ambassador Trinidad F. Legarda and National Historical Com-

mission Chairman Esteban de Ocampo.

Various people expressed preference for different exhibits. For example, CB Consulting Attorney Manuel Abello opined that "The ancient coin section was the star of the show".

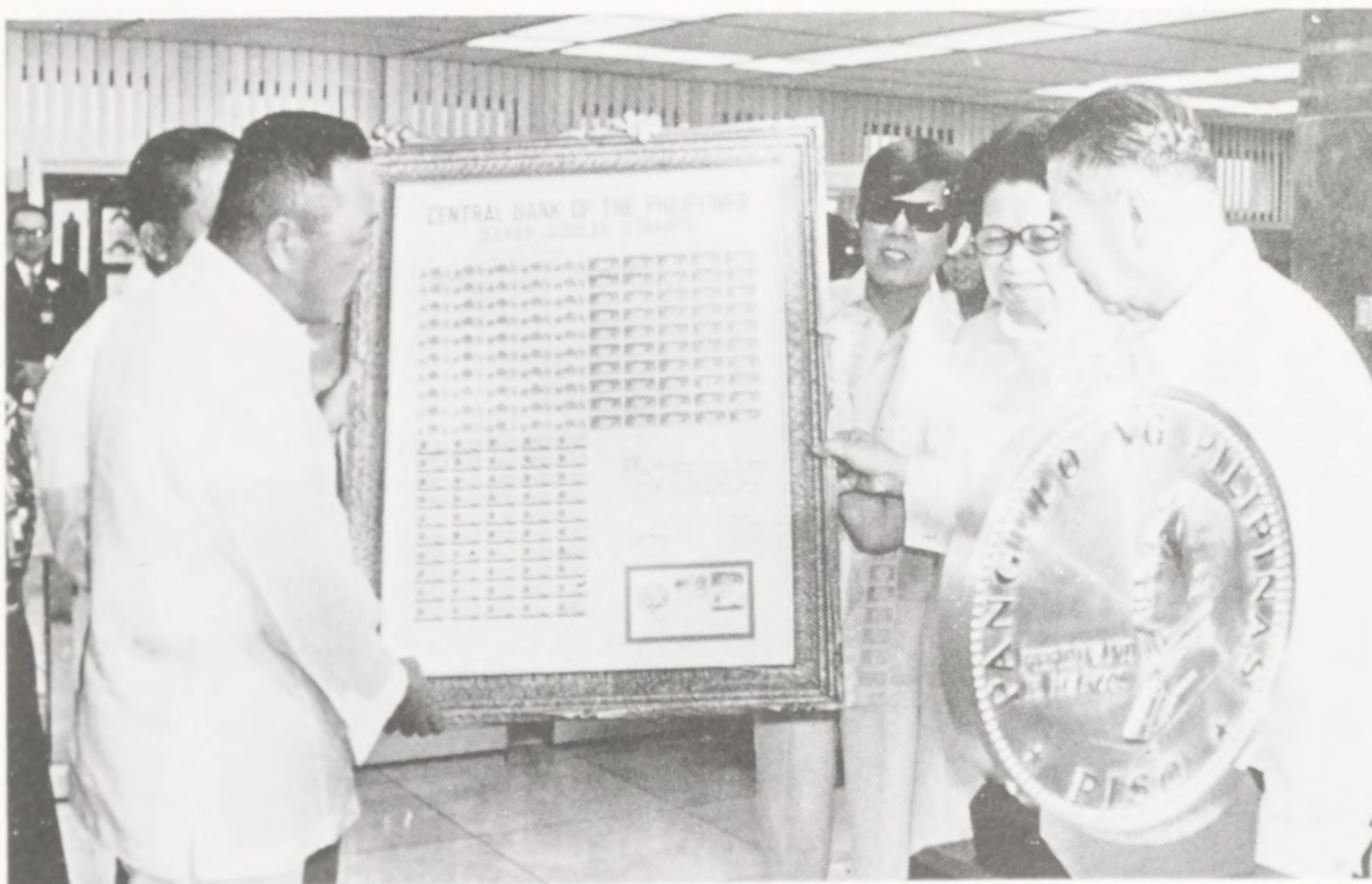
After the invited guests had left, CB employees trooped in to view the exhibits, forming the initial phalanx of the more than 2,000 visitors who came to the Museum during the Jubilee celebration and the weekend immediately following.

The opening of the Money Museum has been written up in such foreign Numismatic publications as *World Coin News* (Feb. '74), *Coin World* (April 10, 1974), *World Coins Magazine* (May '74), *Numismatic News Weekly* (May 21, 1974), *The Numismatist* (June '74), *Coin Stamp Antique News* (June 8, 1974) and *Journal of International Numismatics* (Vol. VIII, Second Issue, 1974).



Blessing of CB Money Museum

l — r : Rev. Lagunsad, Dr. A. G. Legarda, Bishop Lopez, Governor G. S. Licaros & Mr. P. Ronquillo.



Presentation of CB Commemorative Stamps. Souvenir frame by Postmaster General Felizardo Tanabe to Gov. G. S. Licaros. At center may be seen Mrs. Concepcion B. Licaros.



Viewing the exhibit of Phil. Revolutionary Paper Notes:

l — r : Dr. A. G. Legarda, Mrs. C. B. Licaros, Rev. Arthur Price, Gov. G. S. Licaros & Bishop Ga.



Exchanging pleasantries are, from left to right,,: Mr. Carlos Molina of the Central Bank of Chile, Dep. Gov. Legarda, Gov. Licaros & Mr. David Grove of the U.S.A., co-author of the Central Bank Act.

Historic Meeting

Numismatic history came alive at the opening of the Central Bank Money Museum when Governor G. S. Licaros greeted one of the guests on that occasion, Doña Blanca Figueroa Vda. de Opinion.

For Doña Blanca is the only surviving daughter of the late Melecio Figueroa (1842-1903), Filipino Engraver who designed the coins which were minted between 1903 and 1966 for circulation in the Philippines ranging from the half centavo (Kusing) to the one-peso denominations. His design for the silver coins of 10, 20 and 50 centavos and one-peso showed a standing woman on the obverse dressed in a flowing native costume, with one hand holding a hammer resting on an anvil and the other one holding a sprig; a smoking Mayon volcano was visible to her left.

Figueroa had Doña Blanca model the pose when she was still a young girl, and he evolved the design by imagining her as she would be when she grew to be a woman. This he was never to see as he



Obverse of a Figueroa Coin showing the pose modeled by Blanca Figueroa for the ten, twenty and fifty centavo and one-peso denominations.



Painting of Blanca Figueroa as a young woman.

died shortly after the coins were placed in circulation. A group of four showcases in the Money Museum commemorates the work of this "Prince of Filipino Engraving Art" with material drawn largely from Doña Blanca's files.



Governor Licaros welcomes Doña Blanca F. Vda. de Opinion to the opening of the Money Museum. Looking on are Deputy Governor Benito Legarda, Jr. and Miss Tina Testa, grand-daughter of Mrs. Opinion and daughter of former CB official Tomas Testa.

Donations & Loans to the Museum

The Money Museum has received donations of exhibit and reference material from various sources. **Banca Commerciale Italiana**, through **Signor Gaetano Stammati**, sent in reproductions of medieval Milanese coins, which were delivered by **Sixto K. Roxas** of **Bancom Development Corporation**. At the same time Bancom itself made a donation of old Tibetan paper money. **Aldo P. Basso** has contributed a copy of his own **Coins, Medals and Tokens of the Philippines**, the standard work on the subject. **Ben Carpio**, whose Carben Coin Exchange has become a mecca for coin collectors within two (2) short years, donated a set of Apayao first issue guerrilla notes and Neil Shafer's **A Guide Book of Philippine Paper Money**. **Gerardo Cui** of the Central Bank's Foreign Exchange Department who was with the guerrillas in Isabela during the war donated an Isabela guerrilla note after seeing the initial display of Resistance Currency in the Museum. **William Elwell** of the U.S. Peace Corps is well-known in Manila's numismatic circles and has given a reproduction in reduced size of the famous Yap stone money. **Herbert E. Ledyard**, who has an article elsewhere in this issue, and who rendered invaluable service in suggesting display ideas and texts for the Museum's Ancient Coin Section, is the donor of two (2) pieces of American revolutionary notes and a book on Ancient Coins. He also lent three coins of Julius Caesar. **Lepanto Consolidated Mining Co.**, through **Jose B. Fernandez, Jr.**, and **Marinduque Mining & Industrial Corp.**, through **Jesus Cabarrus**, contributed samples of copper

and nickel ore from their mines to illustrate the materials from which much of the world's coinage is made. **Josephine Litonjua** is at 11 the Museum's youngest donor. She persuaded her father to donate an 1861 four-real gold piece from Guatemala. **Paramount International Coins** and **World Coin Corporation**, well-known international firms, have given the Museum a proof set from the Bahamas. **Jerome Price**, of Cleveland, Ohio heard about the CB Money Museum from a lecture given at his coin club by **Herbert E. Ledyard** and promptly sent in a donation of World War II Samar municipal guerrilla notes. **Peter Richards**, a Philippine resident since pre-war days, active in international journalism and the stock market, has passed on to the Museum some "toweelah", a currency of larin or fish-hook type from his father, **Herbert Arthur Richards**, who was a trader and British consular official for 20 years around the Persian Gulf. **Leon del Rosario** donated 24 pieces of Spanish copper coins. **The Royal Mint of London** sent in metal replicas of the original plaster molds used in the preparation of the Bonifacio and Mabini commemorative coins. **Neil Shafer** has contributed an autographed copy of his authoritative **Philippine Emergency and Guerrilla Currency of World War II** (described elsewhere in this issue). **Hans M. F. Schulman** donated the Gizzi penny from West Africa. **Thomas de la Rue & Co., Ltd.** have contributed a panel showing the process of manufacturing bank notes. **RAYCO—C** donated three coins of India for the Coins of the Orient section.

Others have made exhibit material available on loan. The **Bank of the Philippine Islands**, which issued the earliest Philippine notes, and continued to issue currency until 1933, has lent two of its original printing plates dating from 1883, through the courtesy of its President, **Alberto Villa-Abrille**. **Diosdado Buendia** of the Office of the Deputy Governor has lent some items for the special gold exhibit. **Conrado Ciriaco**, Secretary of the Philippine Numismatic & Antiquarian Society, originally provided on loan a large portion of the Philippine exhibits, including both Spanish and U.S. period items. Most of these have since been acquired outright by the Central Bank. **Mrs. Maria Dancel**, a Portuguese lady married to a Filipino official, has lent the current Portuguese coins in the World Coin Section. **Dr. A. G. de Legarda**, Numismatic Consultant to the Museum, has numerous items on loan, especially primitive Chinese money, talers and commemorative crowns. **B. J. Legarda**, Deputy Governor, Research Sector of the Central Bank of the Philippines, has lent, among other things, some Austrian and German paper Notgeld and World War II occupation money from various places in Southeast Asia. **Mr. & Mrs. Julian Wethered** have lent a modern Yemeni gold coin commemorating the Apollo moon landing for the special gold exhibit.

The Museum has received more guerilla notes from **J. J. Rathgeb** of Agincourt, Canada. For more details on this human interest story, please see the Correspondence Section.

The Museum gratefully acknowledges these loans and donations.

Museum

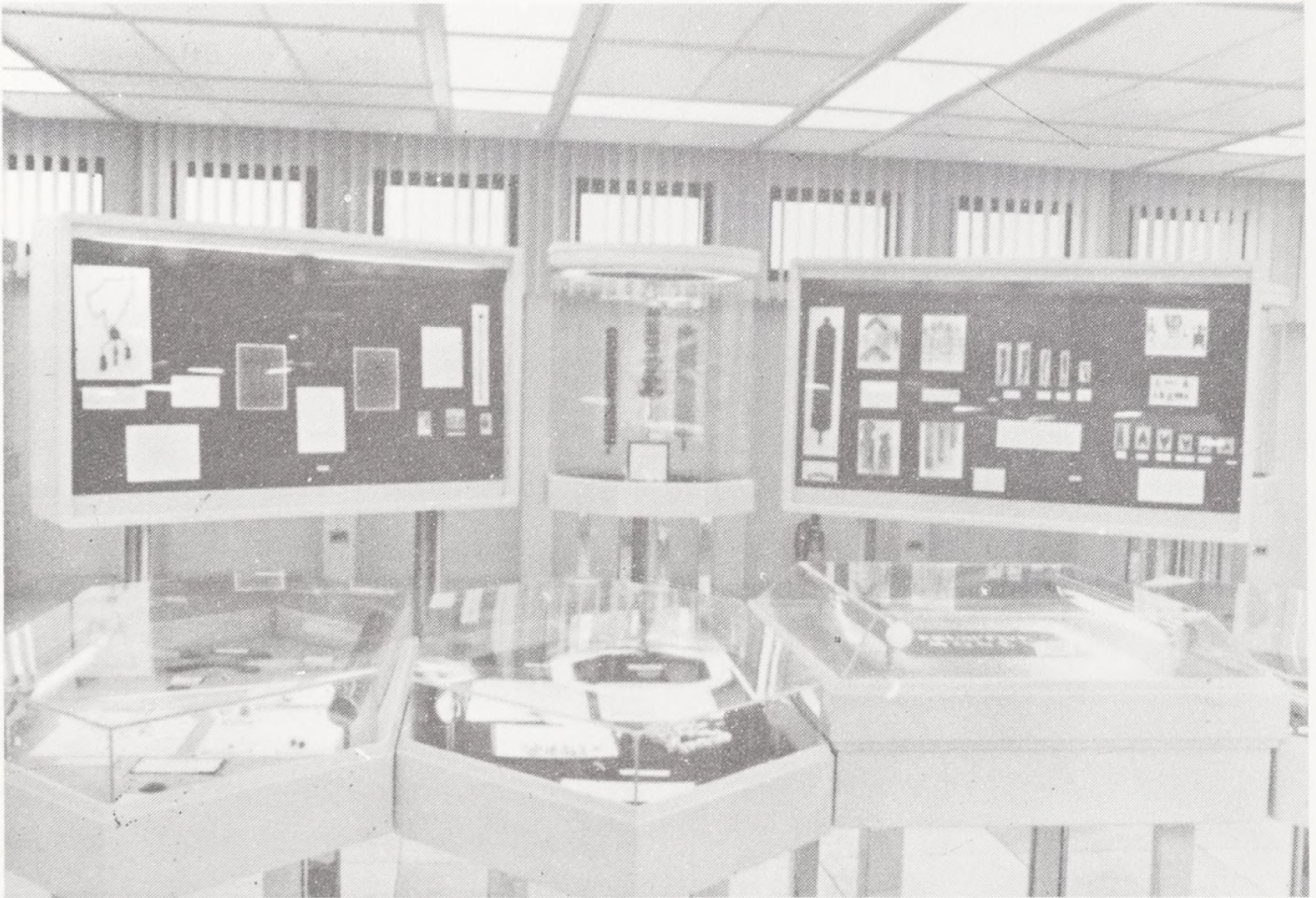
News & Notes

The CB Money Museum now houses the numismatic reference library of the Philippine Numismatic and Antiquarian Society. In addition to this basic library, the Museum has received contributions of books and numismatic journals, and continues to solicit additions to the Museum Library. The library is currently located in the curator's office, and is available to serious students for numismatic research on weekdays during regular opening hours of the museum.

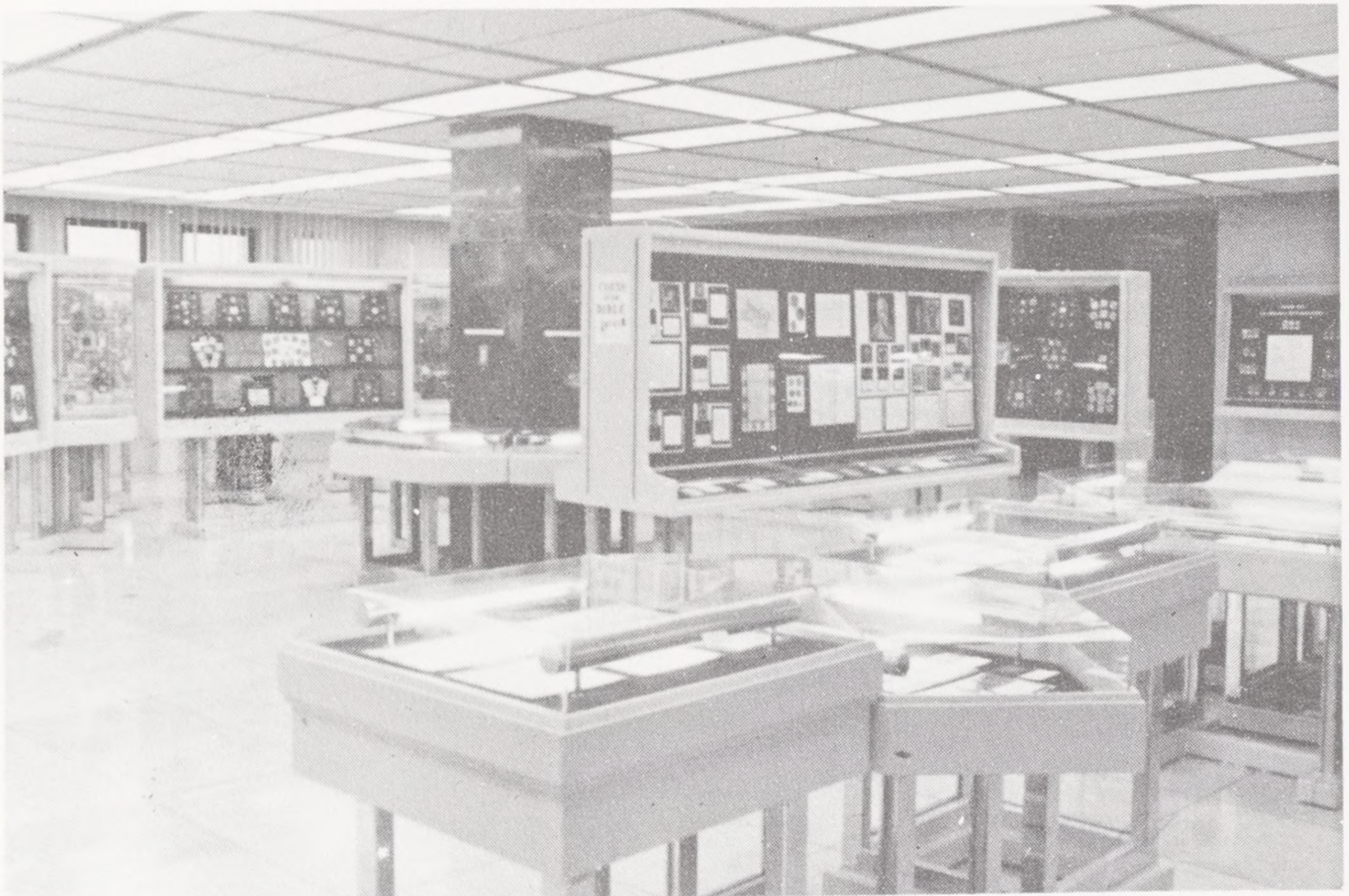
The first special exhibit in the CB Money Museum on "Gold in the History of Coinage" was on display from April 30, until July 15. Included in the display were rare items of gold primitive money, e.g. a large gold cowrie from Thailand, gold "canoe" money from Laos, gold "fishhook" money from the Maldives, and a gold "wife-buying cross" from Africa. Also on display were ancient Roman aureii and rare Byzantine gold coins; doubloons from the Spanish colonial era, and modern gold coins from all over the world.

Other special exhibits on topical subjects are being planned and will be displayed from time to time.

Some Views of the Money Museum . . .



The Primitive Monies Section



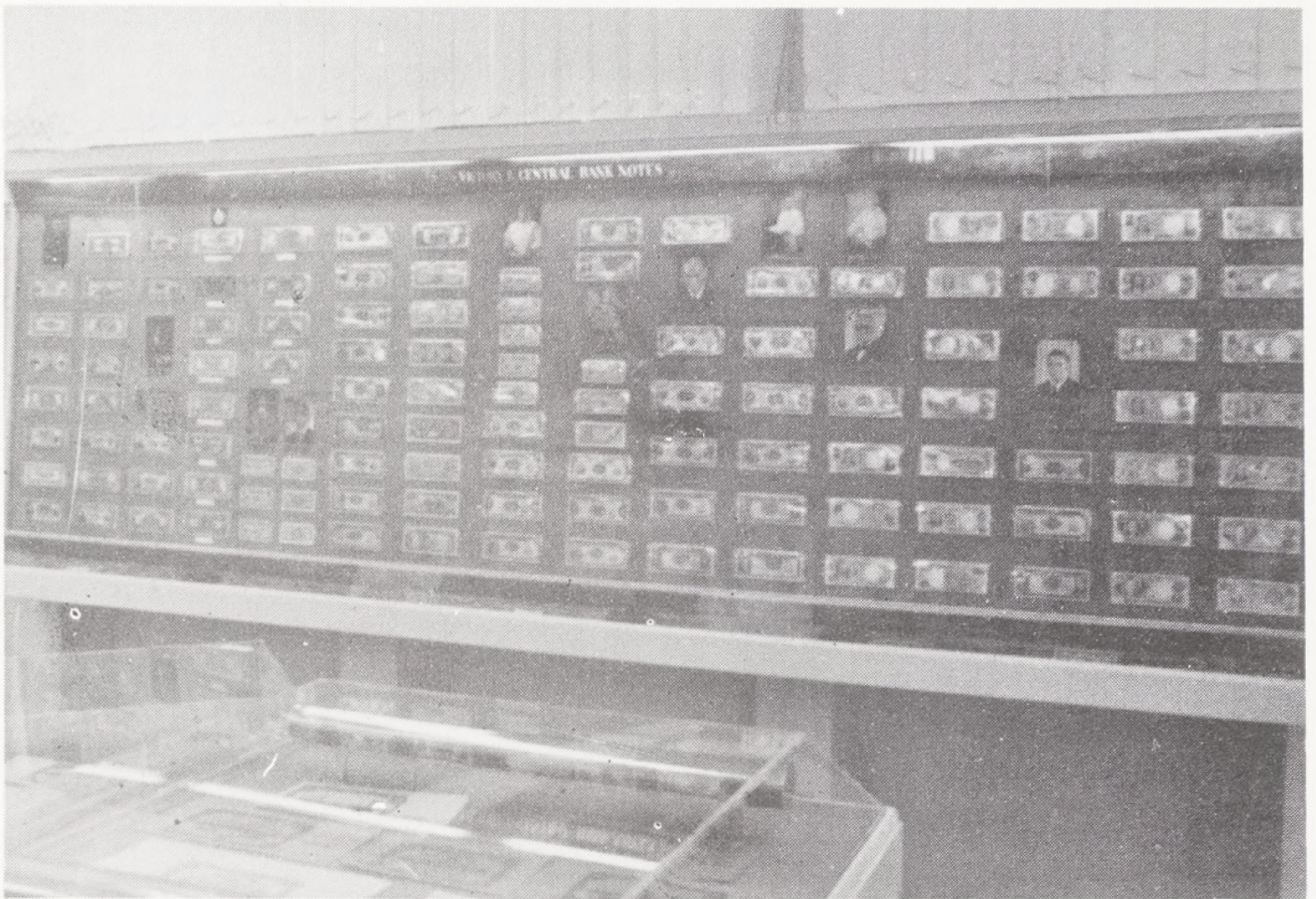
The Ancient Coins Section with the Coins of the World at the left.



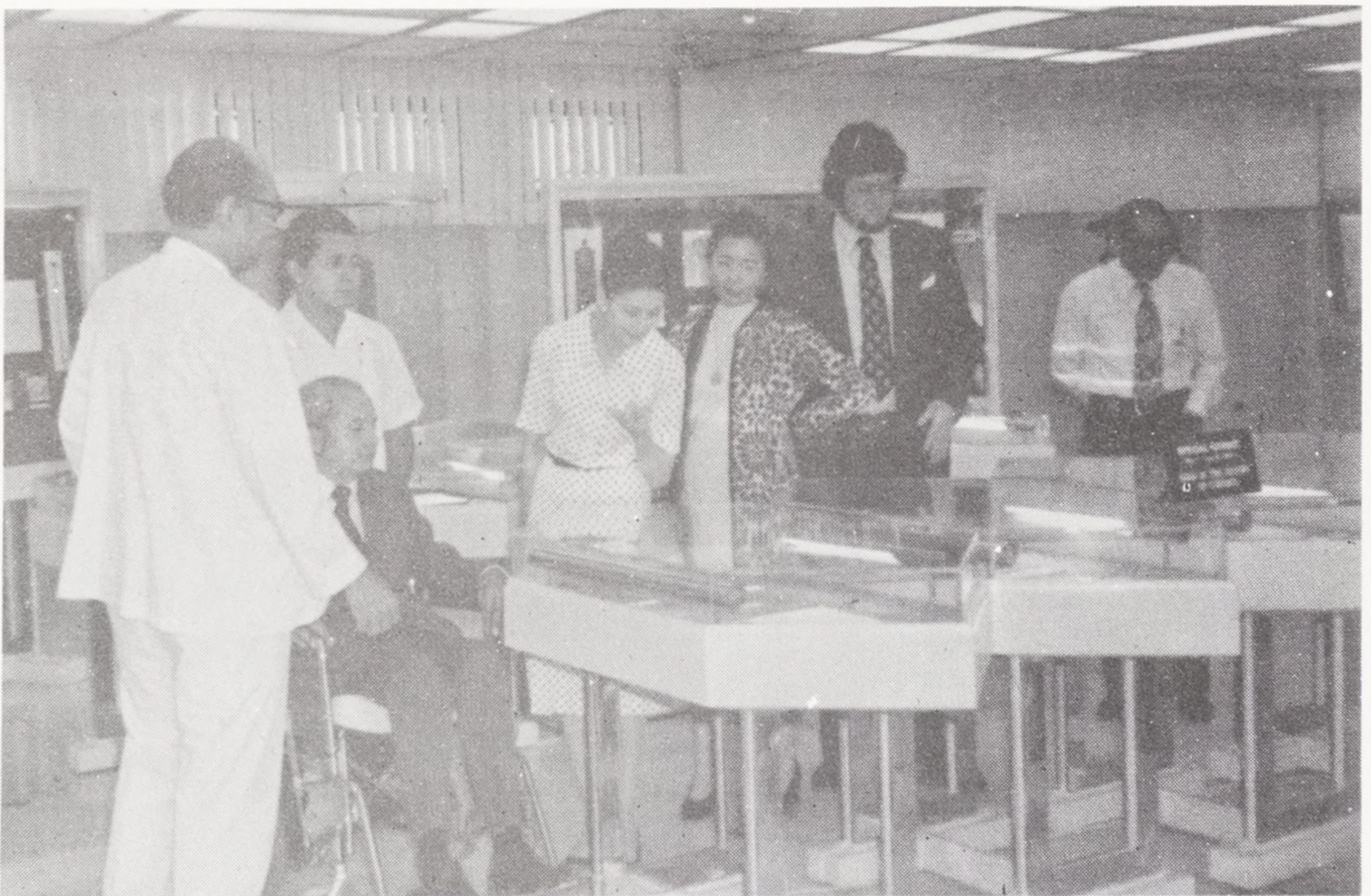
Famous People & Statesmen Section



The Ancient Coins Section with the Phil. Coins Section in the background



The Philippine Paper Notes Section



Dame Margot Fonteyn visits the Money Museum. Fr. left to right: Dep. Gov. Benito Legarda, Jr., Mr. Roberto Arias (seated), Dame Margot, Dr. Angelita G. Legarda, Mr. David McGrath of World Coin Corp., and Mr. Diosdado A. Buendia of the CB.

Book Received

The Money Museum has received an author's autographed copy of Neil Shafer's Philippine Emergency and Guerrilla Currency of World War II (Racine, Wisconsin: Western Publishing Co., 1974, pp. 464). Like the author's earlier work, A Guide Book of Philippine Paper Money published 10 years ago, this book will doubtless be the standard reference in its field. Henceforth, collectors of Philippine guerrilla notes will identify such notes by their Shafer numbers, and this fact alone eloquently testifies to its importance.

The Barrilla hopes to arrange for the writing of a book review or commentaries on special aspects of the book in future issues. For the present, a few remarks of an introductory and descriptive nature seem to be in order for the information of its readers in view of the book's significance.

The work is the product of long study, and one of the indications of this is that the foreword written by Sec. Carlos P. Romulo is dated 13 April 1971, or fully three years before the book came out. It is dedicated, among others, to Dr. Gilbert S. Perez, numismatist and scholar. The book has an introductory section on guerrilla currency in general. The bulk of the work consists of a catalog section classified by issuing provinces, and each provincial sub-section is prefaced with a brief description of the guerrilla currency originating therein. Collectors will find especially helpful and somewhat sobering a short section on counterfeits.

Each note is given a number for easy reference, and numbers in their proper sequence are sensibly reserved for notes which the author has not examined, but whose existence has been reported, or the possibility of whose existence is not far-fetched. The Money Museum of the Central Bank has some such notes, namely, a 50-centavo 1944 Mindanao note, no. (MIN-204), and 6 items from Apayao — 20 centavos and 5 pesos from the first issue, nos. (APA-103 and 107), and 5 centavos, 10 centavos, 50 centavos and 10 pesos from the second issue, nos. (APA-121, 122, 124 and 128).

There are also some useful appendixes, especially Appendix A, which is a statement of the total emergency and guerrilla currency printed and issued, and Appendix E, which is a compilation of the legislation relating to registration and redemption of emergency and guerrilla currency.

The strong points of the book are obvious and speak for themselves. The minor blemishes noted hereafter in no way detract from its eminent usefulness. The wonder is not that there are any **but** that in a work of such compendiousness, these should be so few and insignificant.

A factual error detected in the main section of the book is the misidentification of the Cebuano text of some Mindanao emergency notes (page 166) as being Tagalog. It is a little surprising that the author should not single these out as being the only guerrilla notes which had what might be called an operative text in a Philippine language. The name of the issuing entity of the so-called Katipunan issue, reportedly from Masbate province, is also misidentified as being in Tagalog (page 400) when it appears to be a variant of Bicolano (Katipunan Sa Kaluwasan Sang Ka-anakan Sang Kapupud-an), which

is not strange considering its place of issue. None of what might be called the operative text of this issue is, however, in that language, its presence being confined to the name of the issuing entity. It is also a bit fanciful to surmise as he appears to do, both in this book and his previous one, that this issuing entity was somehow the same organization as the Katipunan of 1896.

Apart from the main section on emergency and guerrilla currency, there are short sections which are really related to his earlier work on Philippine paper money, namely, Appendix B which is a brief summary of such paper money from 1852 to date, and a special section which is a supplement to that earlier work and updates and corrects some of the information contained therein. An example of the latter is that the receipts carried in the earlier work as emergency circulating notes of 1917 issued by streetcar companies are now properly identified for what they were, namely, simple fare receipts.

Visitors to the Central Bank's Money Museum will be interested in some specific references he makes. On page 458, he reports the purchase by the Central

Bank of Spanish period bank notes. These are actually paste-ups and printers' proofs of the Banco Español Filipino issues of 1896 and 1904 and, together with some accompanying correspondence, are presently displayed in the Museum's Philippine Paper Money Section. Likewise, the new listing he makes in this supplement to his earlier guide book, namely, a ₱5 Victory Treasury Certificate with bold Central Bank overprint (no. 70 a), and the ₱10 and ₱20 Bank of the Philippine Islands notes overprinted for Philippine National Bank use (nos. A135 and A138), ranging from very rare to non-collectible, can be found in the same section. Also in the Museum is a ₱2 Victory note with Central Bank overprint and the signatures Osmeña-Hernandez (no. 59) previously carried with the notation "None Known" but updated in this book to take account of samples which have turned up since. On the other hand, the proof of the proposed but never produced ₱500 treasury certificate of 1946 is not in the CB Museum collection, despite the report carried on the last page of the book.

The Museum gratefully acknowledges this donation of a landmark work to its small but growing library. —B. L.

. a toast on money
Here's to money
A few of us hate it, many revile it, some misuse it, many
waste it, some hoard it, many lose it, most of us love it, and all
of us need it.

— — Gilbert S. Perez
(From "The History of Money"
Philippine Numismatic & Anti-
quarian Society Monograph No. 7)

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